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THE RAGTIMER

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THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

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To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

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No one has ever chronicled adequately the story of how thousands of talented pianists were suddenly put out of work at the beginning of the Depression -- the silent movie accompanists (or "interpreters", as they liked to call themselves).

This issue highlights two ragtime virtuosos who lost their silent movie jobs because of "The Jazz Singer".

Willie Eckstein was one of this century's finest novelty ragtime pianists, as well as the first to record "The Maple Leaf Rag" as a piano solo. Harry Thomas, his Montreal protege, recorded the first ragtime piano recording 70 years ago for the Victor Talking Machine Company.

The sad finale to Harry Thomas's life recalls the discovery by a Ragtime Society member that Scott Joplin was buried in a pauper's grave. The Society's revelation led to a fitting headstone for Joplin.

We hope you remember that only your membership dues make it possible for this publication and the Society to exist. Have you mailed your 1986 membership yet?

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A RAGTIMER FLASHBACK:

THIS RAGTIME KID CHARMED PADEREWSKI WHILE EARNING $15,000 A YEAR

By JACK HUTTON

The young Willie Eckstein

Looking back, you couldn't blame Paderewski for getting hot under the collar. Imagine how you'd feel if you heard that a kid pianist from Montreal, Canada, was using your name in vaudeville halls all across the United States, drawing crowds like flies --and earning an outrageous $15,000 a year in the early 1900's when the average workman was lucky to earn 25 cents a day.

All of which explains why the Polish virtuoso showed up one day to confront the kid who was being billed as "The Boy Paderewski". From the back of the vaudeville hall, Paderewski saw a teenager dressed in a blue Fauntleroy suit that made him look much younger than his years. The young man's height -- four feet, 11 inches-- added to the illusion of a child prodigy who resisted growing up. His hands were as tiny as the rest of him, obviously incapable of the warhorse concert pieces that had made Ignacy Jan Paderewski a household name on two continents.

Then the kid started to play. It was a curious mixture: pure classics like Chopin's "Polonaise in A flat", jazzed-up classics, popular tunes of the day -- and something called "The Maple Leaf Rag"!

Paderewski forgot his anger. Instead he complimented the young man on his playing and described him from then on as "a prodigy without doubt". He never again complained about having his name linked with the young Montreal pianist.

Willie Eckstein at his peak

The boy who Paderewski heard that day was Willie Eckstein who in 1923 would be the first to record Scott Joplin's "Maple Leaf Rag" as a solo piano recording (earlier versions were either piano rolls or instrumental combinations). If Willie Eckstein was not the finest novelty ragtime pianist of his time. which many believe he was, he certainly matched both Zez Confrey and Billy Mayerl in verve and dazzling technique. An admirer was President Teddy Roosevelt who invited him to play at the White House while Eckstein was still in his teens. For more than 20 years in downtown Montreal, a storey-high painting of Willie at the piano covered an entire outside wall of the Strand Theatre. The sign at the bottom read: "THE WORLD'S GREATEST MOTION PICTURE INTERPRETER".

Today, Willie Eckstein is virtually forgotten, even in his home town, Montreal, which he loved passionately right up until his death in September, 1963, at 75.

I'm ashamed to say I had never heard of Willie Eckstein until 1981 when Eubie Blake asked if I had known him. "If you're talking about the singer, Billy Eckstein, the answer is no," I replied.

"No, no, no," Eubie said emphatically. "I'm talking about **Willie** Eckstein, a piano player from Montreal, one of the best I ever heard. Great piano player."

Later, in Montreal for business reasons, I decided to follow up Eubie's comments with a visit to the Montreal Gazette's newspaper files. There, I found a bulging file of clippings that made it obvious Willie had been one of the city's most beloved celebrities for more than half a century -- and everything else Eubie said he was. (There was not a word about Harry Thomas, but I am getting ahead of my story)

Willie Eckstein (Montreal writers interchanged his name frequently with "Billy") was born Dec. 6, 1888, in Pointe St. Charles, a suburb of Montreal, as one of 14 children born to a German father and a Swedish mother. He began playing piano at three, made his first public performance a year later and seemed destined to become a classical pianist with the full approval of his father, a successful furrier. At 12, he won a McGill University scholarship and went overseas to study in both Sweden and Germany. (HUTTON: Here's where I'd appreciate some help. The Montreal clippings all say Willie went overseas in 1900 at the age of 12. Yet the "farewell" picture you see was taken in 1905 when he was 17. Can anyone clarify that?)

Upon his return, his future took one of those unpredictable turns. He played at the Canadian National Exhibition in Toronto and was asked by the manager of a local piano company to perform in its main street window to attract customers. He was such a success that the idea of "The Boy Paderewski" was born. Willie the concert pianist went on hold; Willie the vaudeville headliner was an instant hit, wearing the Fauntleroy suit that convinced audiences he was far younger than he was.

During the next five years on the vaudeville circuit, Willie toured 30 of the U.S. states and most of Canada. His first Broadway appearance was at the Wisteria Grove Roof Gardens across from the Astor Hotel, billed above Elsie Janis. He played San Francisco in 1906 just after the earthquake when half the city was living in tents. He played Washington, D.C., three times -- including the one where Teddy Roosevelt invited him to play at the White House. (The president reportedly flashed his toothpaste smile and said, "Delighted!") Willie and his parents must also have been delighted because his earnings averaged $15,000 a year all through the five-year tour.

And then -- abruptly -- it all came to an end.

Willie had started to shave and was no longer convincing as the child prodigy. He had even outgrown the Fauntleroy suit. Bookings fell off to the point where he was playing in honky-tonk saloons for $18 a week, free meals and whatever coins the customers might throw his way.

That's when he decided to return home. He didn't know it at the time but he was returning to a new career that would last as long as the golden age of silent movies.

Above is the Harry Thomas Trio. From left to right are: Alex Lajoie, alto sax, Harry Thomas, piano, and Howard Wynness, xylophone.

In 1912, Willie was hired to "interpret" the silent movies in the old Lyric Theatre, accompanied by a drummer. His extensive repertoire and dazzling technique fitted in perfectly with what was happening on the screen -- and particularly with the 15-episode serial reelers (for those who have forgotten that era, each episode except the last ended with the heroine or hero caught in an impossible life-or-death situation, often tied to a railway track as the 5:19 express was coming round the bend). In the same year, 1912, Willie was lured by a higher salary to the rival Strand Theatre where he remained an institution until 1930.

Audiences loved it! Before each performance began, an attendant would walk from the left of the stage to dust off the piano keys with a large white cloth. As he finished and continued off stage, Willie would emerge from behind the curtain and walk with dignity to the piano, acknowledging the applause. After an appropriate display of Willie's keyboard fireworks, the audience was satisfied and the movie could begin.

No member of the audience was more impressed than a self-taught piano player from Bristol, England, who came in one day and returned again and again. Reginald Thomas Broughton, who had adopted the professional name of Harry Thomas shortly after arriving in Montreal in 1909, had absolutely no formal training in music and could barely read a note, but had a genius for extemporizing and a quick ear (HUTTON: I find it difficult to believe Thomas couldn't read a note, particularly after hearing his 1916 Victor recording of "Classical Spasm") The first time he heard Willie Eckstein was a magic moment because he suddenly knew how he wanted to play. Eckstein, on his part, accepted Thomas without reservation as a protege and worked with him to the point that listeners in another room were occasionally confused about which pianist was actually playing.

Willie Eckstein composed hundreds of songs which he shamelessly flogged during his Strand Theatre performances, but it's interesting that the most memorable ones are those he composed with the supposedly musically illiterate Thomas.

The best example of their collaboration is "Delirious Rag" which fortunately can still be heard today on a Victor recording made by Thomas in 1916.* (That performance was the Victor Talking Machine Company's first piano ragtime disc, and had "Classical Spasm" on the other side)

At first, Harry Thomas played as Willie's relief pianist at the Strand. Then he got his own job, playing at the Regent Theatre. He apparently decided he had enough of playing in Willie Eckstein's shadow and made a surprise move to Halifax to play in a second-rate movie house. His gamble paid off because he was quickly recognized as the best piano talent in that maritime city and was hired to play in the best theatres, becoming a local celebrity, recognized wherever he went. (That may have been partially because of his magnificent 1923 Graham-Paige roadster that seemed to be half a block long, with gaudy upholstery and a dinky little rumble seat)

And then -- again, quite abruptly -- it all came apart. "The Jazz Singer" almost overnight put silent movies out of business, which meant that silent movie accompanists like Willie Eckstein and Harry Thomas were looking for new employment in 1930.

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*As usual, archivist David Jasen has done us all a service by preserving both Harry Thomas and Willie Eckstein on one disc. Beg, borrow or steal Jasen's **EARLY PIANO RAGTIME** (Folkways Records, Album No. RB F 33) which includes "Delirious Rag" played by Harry Thomas and "Chimes" played by Willie Eckstein, its only recording.

'Willie's most memorable tunes are those he composed with the supposedly musically illiterate Harry Thomas ...'

That includes "Valse Inspiration" on the opposite page.

Willie was too well-known and well-liked in Montreal to remain out of work long. He simply raised the piano stool at the Chateau Ste. Rose a few inches, and remained there for 20 years as "Mr. Fingers". Even after leaving the Chateau Ste. Rose, Willie kept on playing at various Montreal night clubs and lounges until he finally retired at 73 after injuring his arm. Balding and stout, he retained his terrifying keyboard skills until the end, not to mention his trademark white carnation. He was quite literally a Montreal institution, writing non-stop letters to the editor defending royalty or pointing out things he noticed on his daily three-mile walks.

Jim Kidd, now program manager for CJCL radio station in Toronto but a Montreal broadcast executive in those days, got to know Willie after his retirement and recalls Willie's reactions to his old 78 rpm records. "He also used to protest that he never played things that fast. I'd say, 'Mr. Eckstein, that number was recorded at 78 rpm and we're playing it back at the same speed. It has to be exactly as you played it then.' But he'd still say that someone must have speeded it up in the process. Even he couldn't believe that he once had hands that fast."

Many of those 78 rpm records -- and I'm talking now about both Willie Eckstein and Harry Thomas -- have become cherished collector's items. Both men recorded with successful trios (saxophone and xylophones were novelties in those days), but the real gems are their solo piano recordings. If I had to choose a Harry Thomas favorite, it would be "I'm Just a Vagabond Lover", recorded for Victor in the late 1920's. My favorite Willie Eckstein is "Where the Shy Violets Grow", recorded in the late 1920's at a breakneck pace with Billy Mayerl-style breaks that must have made Harry Warren swoon. (the original music says "andante con moto"!).

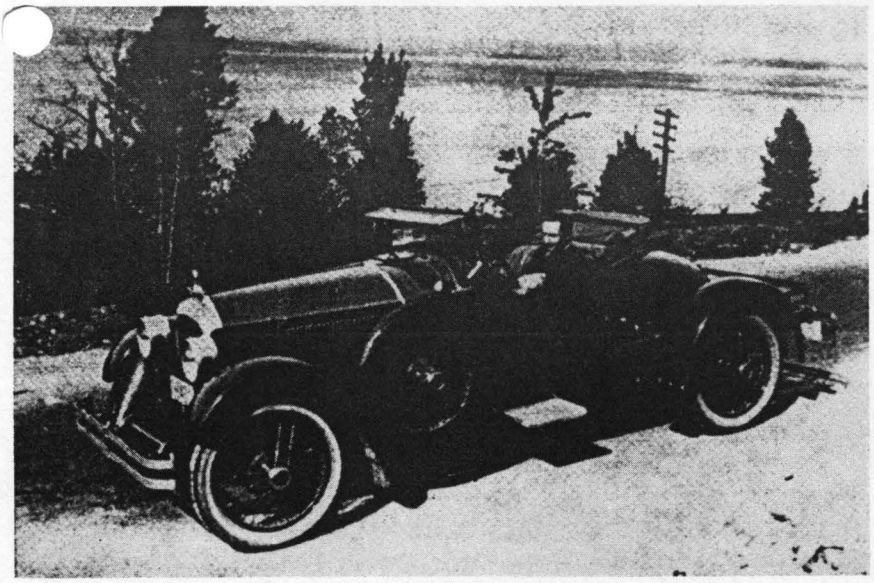
This aging newspaper photo actually came out of the back of a framed picture which collector John Black bought at an antique auction.

Staff Photo by Allan Leishman

Billy "Mr. Fingers" Eckstein and his long-time friend Rupert Caplan, CBC drama producer, admire illuminated scroll presented to Billy, "from all Montreal".

In May, 1963 -- two years after his retirement-- several hundred friends and admirers organized an evening's tribute for Willie that coincided with the closing of Her Majesty's Theatre where he had played many times. Jim Kidd was MC that night and recalls it as an emotional evening climaxed by Willie's appearance on stage. "He didn't say much," Jim recalls. "He apologized that he couldn't do the things he used to on piano, but promised to be back." Willie then walked backstage, collapsed and lapsed into a coma that lasted until his death in September. Both his collapse and his death were recorded by the local newspapers in lengthy columns of praise. An editorial on the day after his death was entitled: "The Passing of Mr. Fingers". Few politicians could expect the coverage and the praise that Willie received from his fellow citizens.

It wasn't the same happy ending for Harry Thomas.



Harry Thomas was riding high as he drove through Halifax in his 1923 Graham-Paige roadster. (Apologies for the bad photostat -- J.H.)

A 1963 article in The Atlantic Advocate (based largely upon information supplied by Jim Kidd without once crediting him) described how Thomas had reacted to the end of silent movies in 1930. "He was stunned. A man's living couldn't be cut off like this. It was only a passing fad. The public would soon tire of these booming voices and long for the quiet subtleties of Charlie Chaplin. But they didn't"

Thomas went back to Montreal and found that his old mentor was doing very well in a night club setting. Harry Thomas decided to try the same thing, but it wasn't the same. It was one thing to play in the dark, unseen by the audience, but something else to play in front of people. Willie Eckstein, always dapper, had a million dollar personality and a smile to match. Harry Thomas looked sullen and brooding. Even worse, his face now showed the ravages of heavy drinking which only got worse as his problems mounted.

Before long, Harry Thomas was playing only in the third-rate Montreal clubs -- and often only for free booze and the occasional tip. On July 11, 1941, only 51-years-old, he died broke in a Montreal hospital from an infection induced by alcoholism. There were only four people at his funeral: his landlady, a musician from his former trio, the husband of another pianist -- and the ever-faithful Willie Eckstein.

Harry Thomas was buried in a Montreal cemetery but the Advocate article noted that the wooden stake marking his grave (No. 3332 J.F.) was later removed. No payments had been made on it.

EPILOGUE: After re-reading the Advocate's unhappy information about the grave marker, I decided to find out what had happened since the 1963 article, and telephoned the Cote des Neige Cemetery in Montreal. Here's the final unhappy instalment of Harry Thomas's story, being told publicly for the first time.

"What was that grave number -- 3332 J.F.?" said the woman at the other end of the phone. "You realize, do you, that the initials J.F. mean it was a temporary grave?"

"A temporary grave?" I said, puzzled. "You mean that he's been moved since 1941?"

"No, whoever arranged the burial rented the plot for 15 years, and we didn't get paid as it was. We eventually sold it as a private plot. Before we do that, we place two feet of earth on the old casket which is not moved."

Hearing only a shocked silence from my end, the lady continued. "If you could come in, sir, we might be able to locate where he is buried, but it would be rather difficult. We'd have to go through the records because there is no marker of any kind."

As I hung up the phone, I wondered just how many people had called during the last quarter of a century to inquire about the lonely Bristol-born virtuoso who made Victor's first ragtime piano recording exactly 70 years ago and who once drove around Halifax, Nova Scotia, in a celebrity's roadster. "What else can happen, Harry?" I thought to myself. "First 'The Jazz Singer' and now this -- lying below someone else's private grave and below someone else's tombstone."

If this article does nothing else, I hope it helps to put a deserved spotlight on two novelty ragtime virtuosos whose interwoven careers, in retrospect, sound like the script for a ragtime operetta, with their historic 78 rpm records playing in the background. Isn't it about time we remembered them?

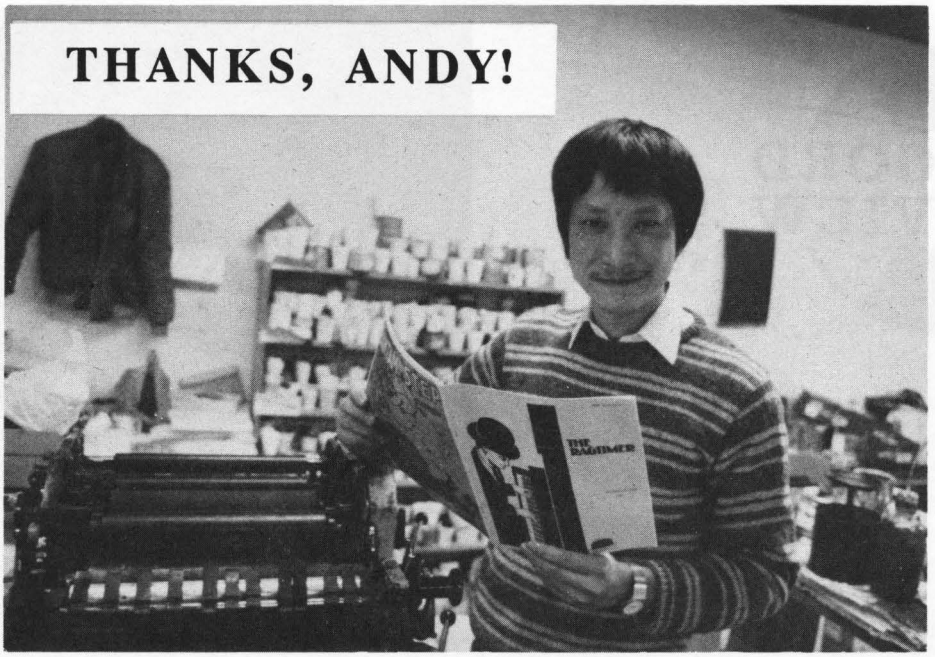
COMING IN A FUTURE ISSUE: The musical legacy that Harry Thomas and Willie Eckstein left behind, plus a look at a small group of dedicated collector/archivists who have kept their memories alive.

ACKNOWLEDGEMENTS

One does not prepare an article like the above without kind assistance from many. The accompanying list is a woefully inadequate acknowledgement of those who provided information, pictures, reactions and encouragement.

Gene Miller/ Jim Kidd/ Steve Barr/ David Jasen/ John Black/ Ric Giorgi/ Stan Thompson/ the Montreal Gazette record room staff/ Dick Hyman (who first heard Willie Eckstein on record at my place)/ Bill Forbes of the Toronto Press Club/ Harold Gast/ my fellow Ragtime Society directors -- and Eubie Blake who got me started in the first place!

THANKS, ANDY!



As I hand over my Editor's eye shade to someone else, it's time I said thank you on behalf of the Ragtime Society to the young gentleman standing in front of the two-colour offset press that has printed every **Ragtimer** issue in the last five years.above. Andy Li (pronounced LEE) has shepherded each issue during that time, taking special care to see that the Bash pictures in particular turn out clearly. Andy, who came to Toronto from Hong Kong in 1972, is a true craftsman who genuinely cares about what he's doing. More than that, Andy developed early a special affection for **The Ragtimer** and it shows.

We also owe a debt of gratitude to Andy's bosses, Pat Cheung and Jim Kerins (Trade Offset and Marvel Graphics), because they not only helped us switch into the magazine-style format but have kept the printing costs far below the industry norm. I have been aware for quite some time that they considered **The Ragtimer** a labour of love and have not made a penny on it for years.

I depart bearing a great load of guilt for not being able to turn out issues on a regular schedule. The combination of a crazy job which eats up six and often seven days each week plus playing piano and rehearsing with the Rainbow Gardens Jazz Orchestra has simply left no free time, not even to finish a book manuscript on "The World Is Waiting For The Sunrise". (By the way, I hope to write both a magazine piece and a radio documentary on Willie Eckstein and Harry Thomas. If you have anecdotes or memories to share, don't hesitate to contact me)

Special thanks to a small handful of people who have written regularly for **The Ragtimer** -- Catherine Wilson, Betty Miquelon, Elmer "Something Doing" Renaud, Tex Wyndham, the best ragtime reviewer in or out of captivity, and Charlie Davis. (I owe Charlie an apology because I simply ran out of time to retype his RAG INDEX. I hope that the new editor will pick up that series,and that the Society can eventually publish it as a separate booklet)

Someone once commented that ragtime brings people together like a family. That probably sums it up better than I ever could.

Thanks for having me as your Editor. Jack Hutton

RECORD REVIEW

by TEX WYNDHAM

Jazzology JCE-6 "Whorehouse Piano", piano solos by Fess Manetta

Selections: Panama, Old New Orleans Blues, Twelfth Street Rag, Don't Get Funky Cause Your Water's On, Anita, Sister Kate, High Society, 1519 Stomp, Black And White Rag, That's A'Plenty, Poet And Peasant Overture, *The Calliope On The Steamer Capitol.

*This track is a spoken anecdote related by Manetta.

Available @ $7.98 plus $1.00 per order ($3.00 outside U.S.A.) from Jazzology Records, 3008 Wadsworth Mill Place, Atlanta, Georgia 30032-5899.

If you want to know what early ragtime sounded like, as played in turn-of-the-century sporting houses, you're not likely to find many more convincing sessions than this rousing, barrelhousey, 1957 recording by Fess Manetta, who began playing in New Orleans brothels in 1908. His big smeary right hand and stompy boom-chick left combine for an LP of earthy hilarity that obviously draws on the same musical sources as Jelly Roll Morton (though Manetta in spirit is more of a good-time, roll-it-out tickler like, say, Speckled Red, than a deep artist like Morton). "Panama", "Twelfth Street Rag", "Sister Kate" and "1519 Stomp" are pure outbursts of bouyant energy and driving rhythm, just what the crowd out for an evening in the district needed to keep the money flowing, while "Old New Orleans Blues", "Don't Get Funky Cause Your Water's On" and "Anita" provide contrast with slower, more delicate, sometimes Latin-tinged themes using bits and pieces of Crescent City tunes that became standards under other titles. Manetta was in his mid-sixties when he laid these solos down, but he still knew how to get your feet tapping and your face smiling, and he gave us a disc that is of significant historical importance in the bargain.

* * *

Progressive PRO 7072 "Jazz Piano", piano solos by Judy Carmichael

Selections: Rosetta; Keepin' Outta Mischief; Black Beauty; Alligator Crawl; Snowy Morning Blues; Oh, Lady Be Good; Carolina Shout; Love Is Just Around The Corner; African Ripples; I Found A New Baby; Jitterbug Waltz; Nagasaki.

Available from Statiras Record Co., 1304 Fletcher Road, Tifton, Georgia 31794, @ $9.98.

For about half of her program of first-rate Harlem stride solos, Judy Carmichael revitalizes the good old Waller/Johnson set-pieces, demonstrating that she not only has the chops to handle this demanding style but also, and more importantly, has an in-depth understanding of what Gotham piano is all about and how to bring it to life with all its full-blooded vigor. For most of the others, she gives you her own valid and logical vision of stride as applied to a swinging pop tune -- not as a vehicle for pile-driving riff-based bravura set-closers a la a Fats or Luckey (satisfying as those immortal performers are), but as a framework for a steady flow of ideas across two or three choruses, jumping from one thought to another without repeating, turning the tune every which way between more straightforward opening and closing expositions of the melody. This presentation has a sense of balance and rightness that never fails to hit the mark, as does the excellent pacing of the LP between rhythmic hard-chargers, like "I Found A New Baby" or "Rosetta", and more relaxed catch-your-breath items, like the playful "Jitterbug Waltz" or the lovely tone poem "Black Beauty". This recommended platter is not merely the best Harlem stride disc I've yet heard by someone in Ms. Carmichael's generation (age 30 at the time of recording), but it can go on to hold its own with whatever else may be in the rack at your specialty store.

* * *

Bonnie Banks BB 104 "The Ragtime Porject - Volume Two", piano solos by Glenn Jenks

Selections: Troubador Rag, Gladiolus Rag, Searchlight Rag, Pekin Rag, Cottontail Rag, The Chevy Chase, A Ragtime Trilogy (French Lace, The Desperation Tango, Ragtime Hurricane), Hiawatha.

Available @ $9.00 postpaid ($10.00 Canada) in U.S. funds, from Bonnie Banks Productions, P.O. Box 811, Camden, Maine 04843. Maine residents add 5% sales tax.

Bash favorite Glenn Jenks gives us a second serving of his impressive technique and irrepressible spirit in a program that balances classic rags with nearly a full side of Jenks originals. Of Glenn's "A Ragtime Trilogy", the waltz ("French Lace") is a bubbly successful blend of syncopation and three-step, and the novelty rag ("Ragtime Hurricane") is a powerful stirring storm of keyboard calisthenics, but the Latin piece ("The Desperation Tango") is an overwrought slice of non-rag drama that doesn't do much for me. A lot is done for me by Jenks' joyous two-fisted reading of Scott's "Troubador Rag"; his knowledgeable singing rendition of Jordan's "Pekin Rag"; and his forthright ride on Eubie's "The Chevy Chase". He doesn't do as well in bringing out the full range of emotion in the two Joplins, but even after allowing for the demerits, BB 104 keeps its head well above water.

* * *

Folkways FTS 32325 "The Spokane Falls Brass Band With Ann B. Fennessy"

Selections: Overture to William Tell; *Beautiful Dream; Stars In A Velvety Sky; Can-Can Dance From "Orpheus In The Underworld"; *On The Banks Of The Wabash, Far Away; Washington Post March; Ham Trombone; * I'm Just Wild About Harry; *Pineapple Rag Song; Jogo Blues; *I'd Give A Dollar For A Dime; *That's A'Plenty.

Personnel: Larry Jess, Christopher Cook, trumpets; Verne Windham, Roger Logan, French horns; Andrew S. Owens, trombone; with vocal by Ann B. Fennessy, soprano, on selections marked "*".

Available @ $9.98 from Folkways Records, 632 Broadway, New York, New York 10012.

We've had both the five-piece Canadian Brass and the cultured soprano of Joan Morris on stage at one Bash or another, and if you want to know how those two approaches would blend on a variety of ragtime and non-rag material, FTS 32325 by The Spokane Falls Brass Band and Ann B. Fennessy will satisfy your curiosity in creditable fashion. Confining my attention purposes of this column to the six cuts within the scope of a ragophile's interest, I found them skilfully and sensitively done, enjoying charts that make surprisingly wide use of what might seem to be a confining instrumental lineup, and programmed with an eye toward presenting familiar themes in a fresh-but-authentic setting. Examples thereof are the inclusion of Handy's obscure "Jogo Blues" (which turns out to contain ideas used in "St. Louis Blues"), the scoring of the first part of "I'm Just Wild About Harry" as the waltz which was Eubie's initial conception for it, and the use of the lesser-heard song versions of the ragtime standards, "Pine Apple Rag" and "That's A'Plenty". The swaggering instrumental "Jogo Blues" and the yearning Blake ballad, "I'd Give A Dollar For A Dime" are special highlights of this debut LP, at least half of which will delight most ragtimers.

A REMINDER TO START COMPOSING!

Your Society Directors would like to remind you of the competition for an original ragtime composition in the memory of our former Vice-President and Managing Director, Bill McCrostie.

The main qualification for the composition is that it be original.

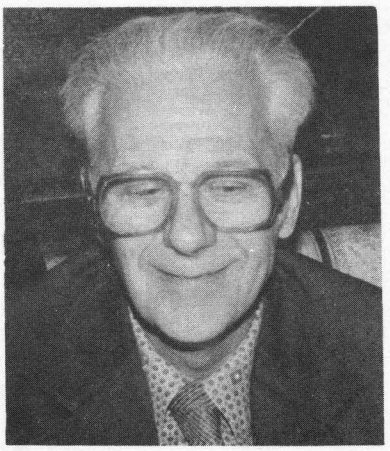
One must also be a member of the Ragtime Society in order to enter the competition.

The judging will be done by a committee of well-known ragtimers chaired by our President, John Arpin. The winner will be announced before the 1986 Ragtime Bash, where you can probably expect to hear it played.

We suspect that you can also expect to see the composition in the pages of **The Ragtimer** sometime following the Bash. (We look forward to hearing <u>all</u> the entries)

SOMETHING DOING

By Elmer Renaud



Elmer Renaud has one of the world's most unique ragtime tape collections -- a near-complete library of everything played at the annual Ragtime Bash for many years, plus wife Rosemary playing Scott Joplin's music accompanied by the family budgie. Some day we'll devote a whole article to this tireless ragtime archivist. If you'd like Elmer to share where you're playing, (with or without a budgie) you can write to him at 68 Hillside Hillside Drive, Apt. 207, Toronto, Ont., Canada M4K 2M4)

JOHN ARPIN John Arpin will be playing a concert at Roy Thomson Hall in Toronto on March 23, 1986. Meanwhile, the pianist whom Eubie called "the Chopin of ragtime" can be found from 8:30 p.m. on, Monday to Saturday, at the King Edward Hotel's Consort Lounge in the centre of Toronto.

MEL COLLIE A frequent banjo performer at recent Bashes, Mel performs frequently around Toronto, usually at the Jack Russell Pub, 27 Wellesley St. East, Toronto. He has added a bass to his group, the Entertainers, (now banjo, piano, bass and drums)

ROBERT R. (RAGTIME) DARCH -- Paging Bob Darch: Where are you now? The author of that timeless quote, "Ragtime ain't dead. It ain't even sick!" was last heard from midway through a five-month tour of 15 countries and two principalities. We have to assume he has left Copenhagen -- but for where?

CHARLES B. DAVIS JR. (The Tar-Heeled Tickler)
Now here's an offer that no Society member can turn down! Charles, now playing in the Ramada Inn (Elmo's Lounge and Restaurant) Wednesday-Friday on Highway 17 North, Jacksonville, North Carolina, will buy any Society member with a paid-up membership card a free drink (on the first visit only, we assume).

GEORGE FOLEY this stand-out performer at many previous Bashes used 1985 to produce his second record ("I Love It" is both the title and a ragtime obscurity on the record). You'll find George in Cleveland at East Side Mo's, Routes 306 and I.90, Mentor, Ohio --Tuesday and Thursday, 7:00 to 11:00, Friday, 8:30 to 12:30, Saturday, 9:00 to 1:00. Elbon Cafe, Cleveland Heights, Ohio, Wednesday, 8:00 to 11:00./

DAVE FLOWITT will be playing with banjo wonder "BORGY" BORGERSON at the Jolly Friar, 5319 Yonge Street, Toronto, January 8, 1986, starting 8 p.m., and every Wednesday and Saturday thereafter until the end of February.

KERRY GOWER this multi-talented lady, much-admired at many Bashes, is not playing a regular weekly gig at this time

WALT GOWER Plays clarinet at the Woodbridge Tavern, St. Aubin and Woodbridge, Detroit, Michigan with St. Aubin Street Ramblers (Bob Milne on piano) every Saturday night. (9:30 p.m.-1:30 a.m.).

DAN GRINSTEAD a welcome and impressive newcomer at the '83 Bash, can be heard in the Seattle, Washington, area.

JEAN AND PAUL HULING (Sister Jean, the Ragtime Queen and Laundry Fat) Playing every Saturday, 9 p.m.- 1 a.m., Cleaveland Crate and Trucking Co. Restaurant, Cleveland, Ohio, with Ralph Cruegel's New Eagle Jazz Band.

DICK HYMAN is back in his regular Monday night stint at Hanratty's, 1754 Second Ave. at 91st Ave. (212-289-3200),a folksy East Manhattan bar where sports buffs stare stolidly at TV in the front section and jazz fans listen to piano in the small dining room at the rear. There is a $5 cover charge per person, well worth it. (Tell Dick you're a Society member and you'll suddenly hear Confrey as only Dick Hyman can play it)

GLENN JENKS is a must if you're visiting the Maine-New Hampshire area, if only to hear his own splendid compositions that have thrilled successive Bash audiences in Toronto. (Why not call Glenn at 207-236-2789 to find where he is playing?)

JOHNNY MADDOX Playing at Il Porto Restaurant, 121 King Street, Alexandria, Virginia, Tuesday-Saturday.

MIKE MONTGOMERY Playing at the Dakota Inn Rathskeller, 17324 John R St., Detroit, Mi (near Woodward and McNichols) on Friday nights between 8 p.m. and 1:30 a.m. Mike is there most Friday nights, but call 313-867-9722 to make sure if you're planning a visit.

BOB MILNE and LINDA MILNE are now playing at the Tidewater Cafe, Eastland, Harper Woods, Michigan, Thurs-Fri-Saturday evenings. On Sundays (12:00-2 p.m. and 5 p.m.-9 p.m.), you'll find them at the Real Seafood Co., Portside Mall, Summit Street, Toledo, Ohio, 12:00-2; 5 p.m.-9 p.m., Sunday

NEW BLACK EAGLE JAZZ BAND (Pianist is Bob Pilsbury; Eli Newberger is tuba player and occasional pianist) Plays every Thursday, 7:30 -11 p.m. at Sticky Wicket Pub, Hopkinton, MA.

RAINBOW GARDENS JAZZ ORCHESTRA The group now plays every Saturday night at Dimple's, 725 Queen Street East, Toronto (465-2119; reservations recommended for dinner). CONCERT: Sunday, Jan. 26, 1986, Sudbury, St. Andrew's Concert Series.

SI RICHARDS Plays Wednesdays 7 p.m. to 12 p.m. and Thursdays 7:30 p.m. to 11:30 p.m. at Chung's Restaurant, 21080 Lorain Road, Fairview Park, Ohio 44126 (216-333-3070). Or you'll find Si on Friday nights at the Cleveland Yachting Club, 200 Yacht Club Drive, Rocky River, Ohio 44116 (216-333-1155) between 6 p.m. and 9 p.m.

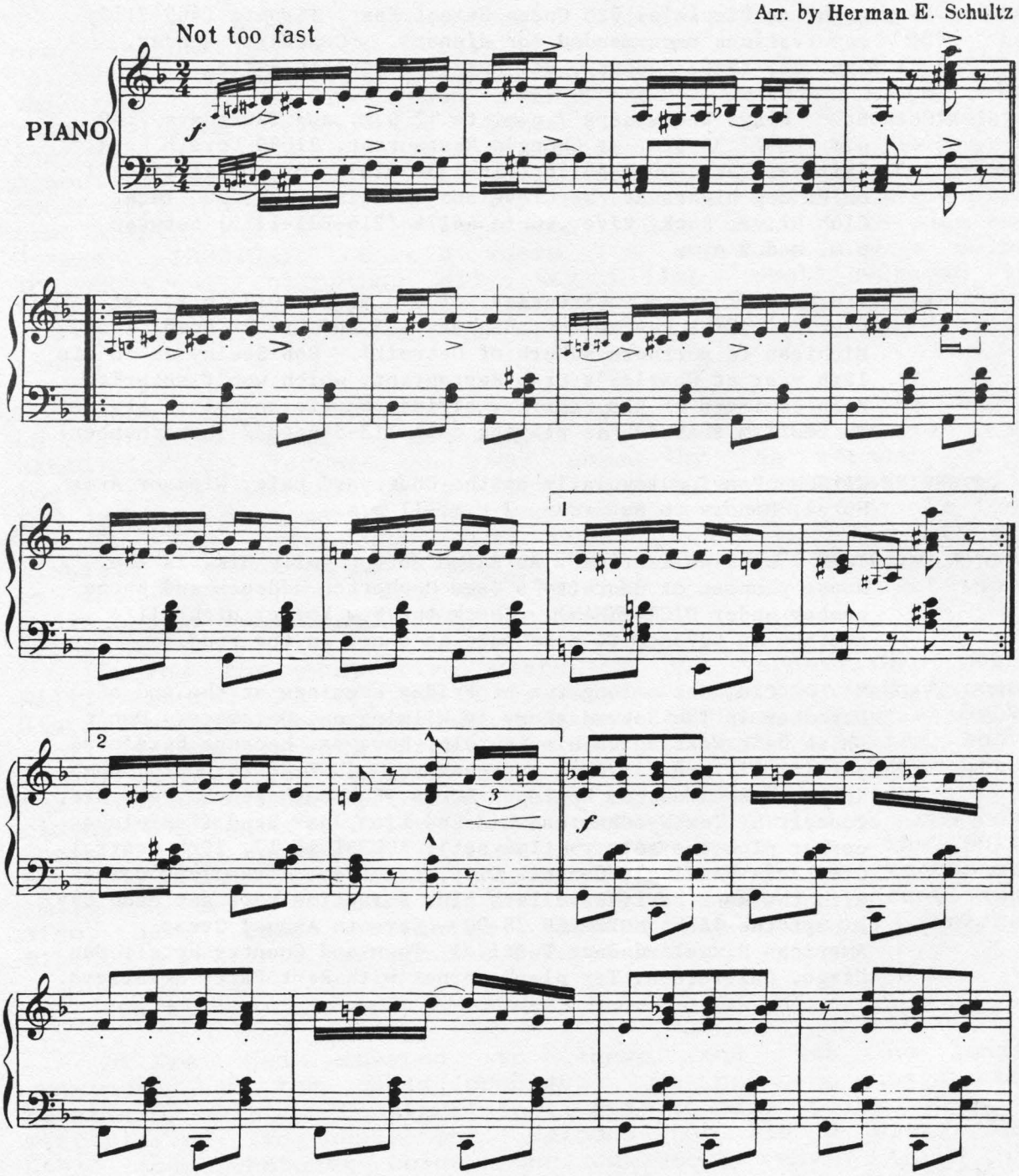
BOB SEELEY Plays Tuesday to Saturday, 6:30 p.m. to 10:30 p.m., at Charley's Crab Restaurant, Highway 175 and Crooks Road, Troy, Michigan (a northern suburb of Detroit). Bob Seeley is in his 12th year at Charley's Crab Restaurant, which won't surprise Bash admirers of his ragtime, stride, boogie and blues styles. To confirm that Bob is playing call 313-546-4337 (home number)

CATHERINE WILSON Playing regularly at the Courtyard Cafe, Windsor Arms Hotel, Monday to Saturday, 7 p.m.-11 p.m..

DICK WELLSTOOD "Dick Wellstride", as Ralph Sutton calls him, is the house pianist at Hanratty's (see Manhattan address and phone number under DICK HYMAN). Check the New Yorker night life section in advance to make sure he's not on the road.

TEX WYNDHAM finishes a long run of Friday evenings at the end of December in The Haberdashery in Wilmington, Delaware. Don't think he's resting on his laurels, however, because here's a partial list of his 1986 engagements: JUNE 28 (8:00-10:00pm) Rehoboth Art League, Henlopen Acres, Rehoboth Beach, Delaware; concert by Tex Wyndham and his Red Lion Jazz Band (Tex plays cornet plus one solo ragtime set); AUGUST 14-17, 10th Central City Jazz Festival, Central City, Colorado. Tex plays cornet with the Rent Party Revellers plus a ragtime solo set each day except the 14th; NOVEMBER 28-30 - Seventh Annual Great American Dixieland Jazz Festival, Town and Country Hotel, San Diego, California. Tex plays cornet with Rent Party Revellers.

Deiro Rag

DEIRO
Arr. by Herman E. Schultz

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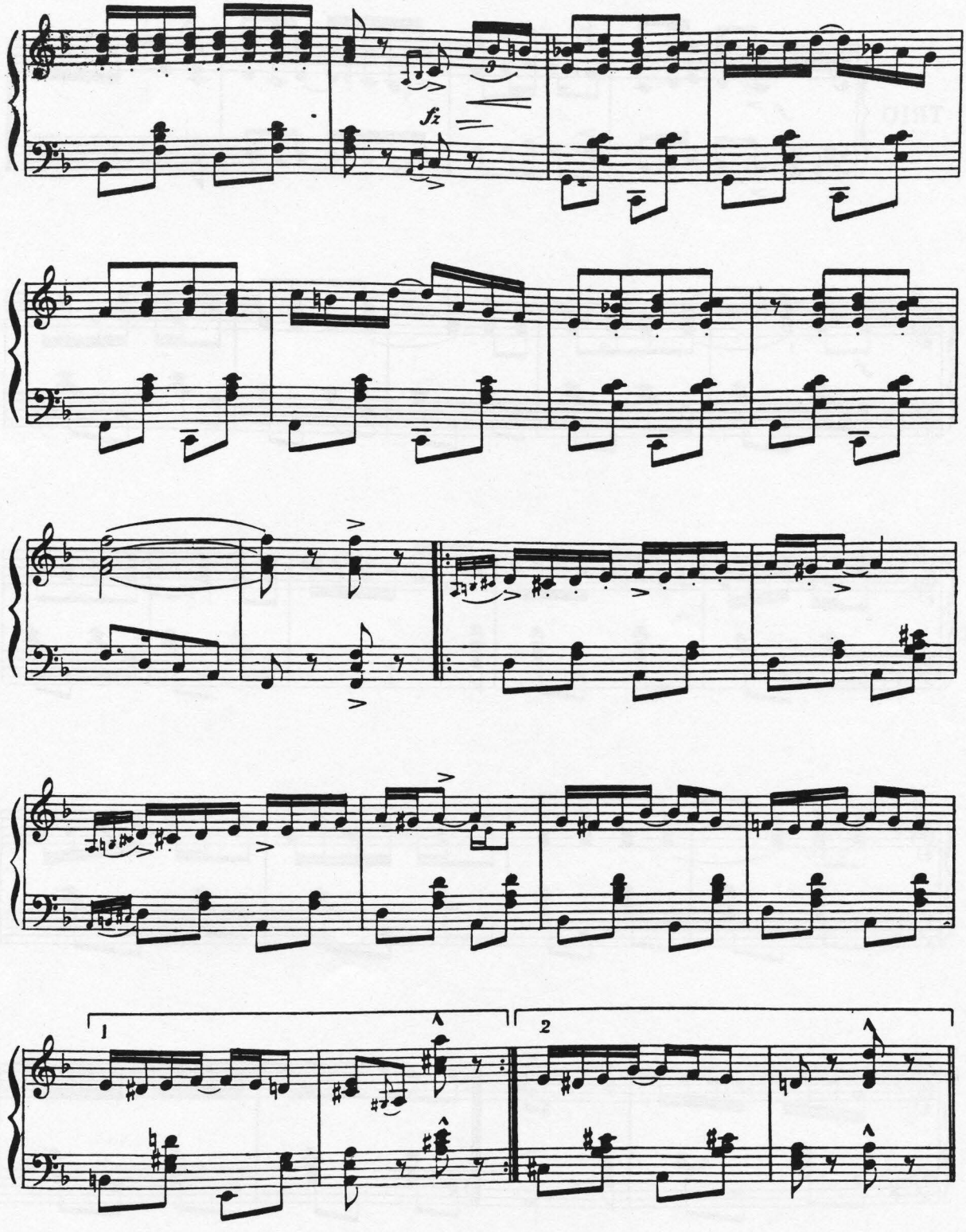
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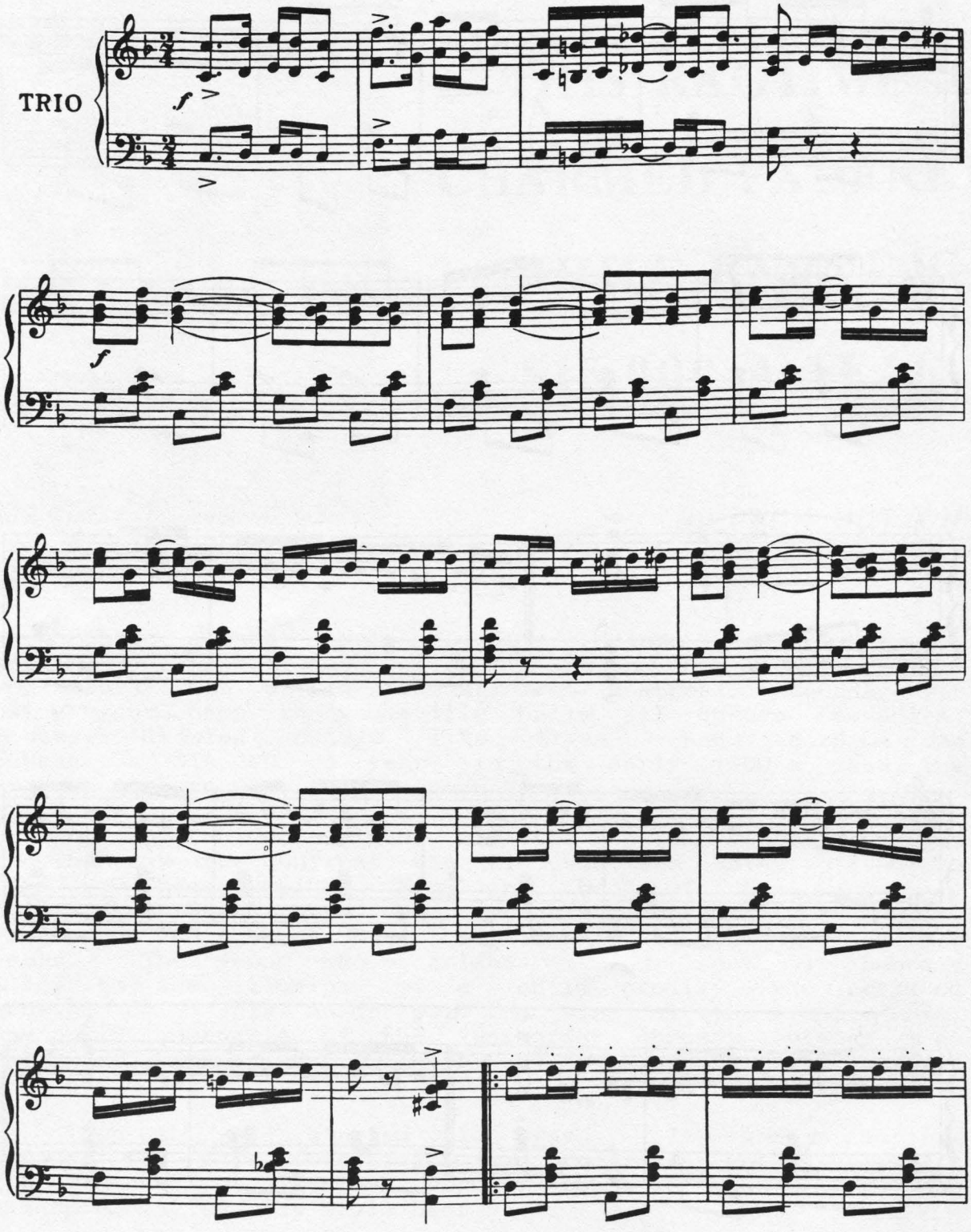
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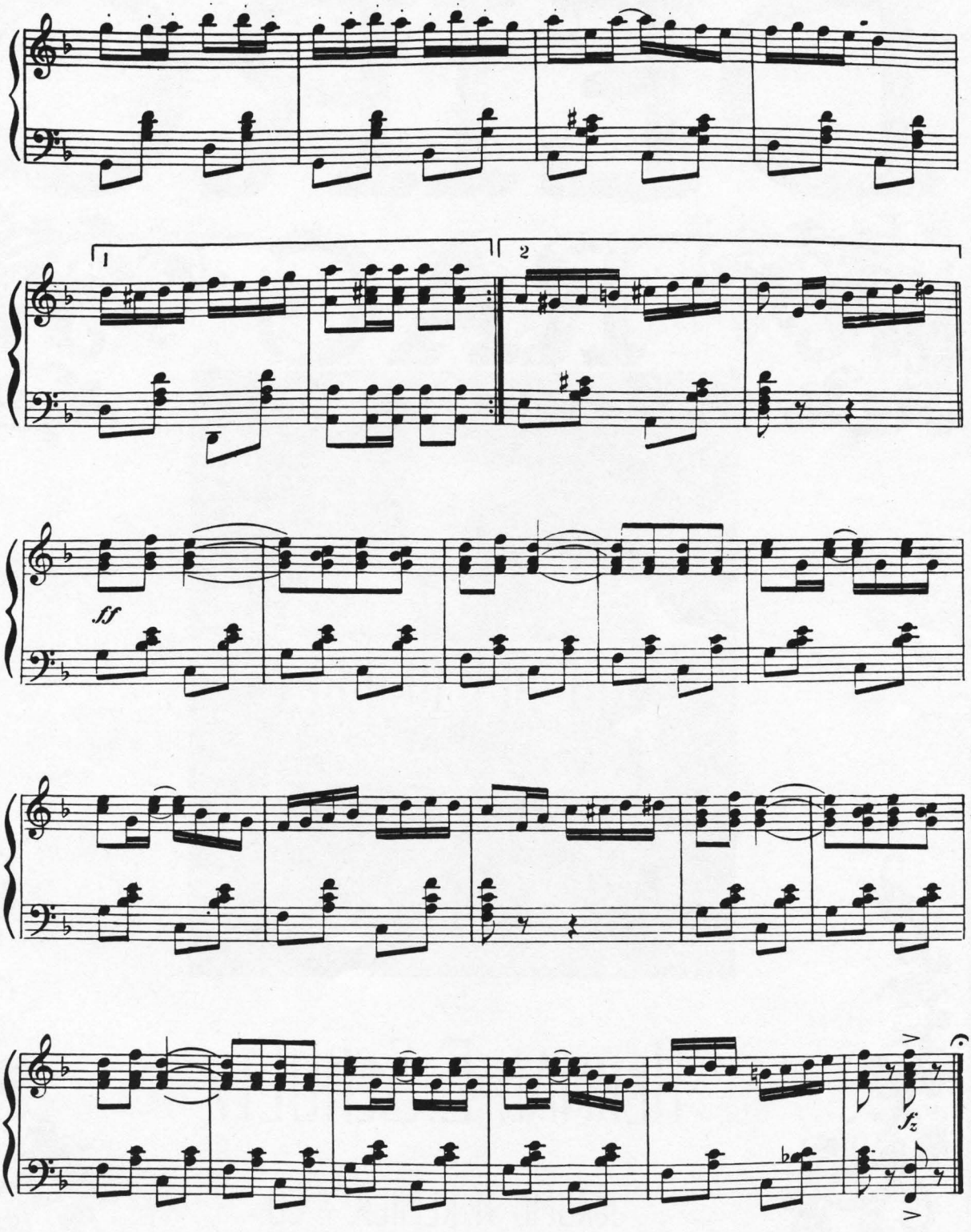
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DEIRO RAG

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